

MODERN LANGUAGE NOTES.

BALTIMORE, FEBRUARY, 1886.

NATIVE AND FOREIGN WORDS IN DE QUINCEY.

Sharon Turner was the first to compute the proportion of English to foreign elements in various specimens of our literature. Turner's figures were, however, discredited by Marsh, in his Lectures on the English Language, Lecture VI., on the ground that the passages examined were too brief to afford trustworthy data. Marsh accordingly instituted a new examination, and arrived at results which often differ widely from those of Turner. De Mille, in his Elements of Rhetoric, adopts Marsh's method, and makes some valuable additions to the tables already published. Nevertheless, much still remains to be done before we can be said to have quantitative results of very considerable importance. The investigations undertaken must differ from the preceding both in method and in scope.

Marsh's plan may be stated in his own words: "In all cases, proper names are excluded from the estimates, but in computing the etymological proportions of the words used in the extracts examined, all other words, of whatever grammatical class, and all repetitions of the same words, are counted. * * * * * I have made no attempt to assign words not of Anglo-Saxon origin to their respective sources, but it may be assumed in general that Greek words, excepting the modern scientific compounds, have come to us through the Latin * * * * *. The proportion, five per cent., allowed by French to Greek words, I think too great, as is also that for other miscellaneous etymologies." De Mille follows Marsh in all respects.

Comparing Marsh's statement with his table, we learn

1. That the whole grammatical framework of the language is included in his survey, and consequently that such words as *the*, *and*, and *is* are counted as often as they occur, thus materially affecting the estimates formed.

2. That no account is made of any other than the English component of the language.

The computations made below are based upon De Quincey's Confessions of an Opium Eater, from the beginning ("From the Author to the Reader") to the beginning of line 18, p. 92 (Boston edition of 1854); the following categories having been excluded:

- a. All proper nouns and adjectives.
- b. All words and phrases distinctively foreign or dialectal.
- c. All conjunctive words.
- d. All pronouns and words of pronominal derivation, including the article *the*.
- e. All prepositions, verbal auxiliaries, short modal adverbs and adverbs of degree.
- f. The copula *is*, and the article *a* (*an*). With these exceptions, every word is enumerated as often as it occurs, the elements of loose compounds being regarded as separate words. The authority relied upon is Skeat's Etymological Dictionary of the English Language. The total number of words examined is 9585, of which 4042, or 41.13 per cent., are native English, or of Old English (so-called Anglo-Saxon) etymology; these 4042 words are of course included in the Germanic words specified below.

The results may conveniently be tabulated under two heads, according as we consider the proximate or ultimate derivation of the words.

A—PROXIMATE DERIVATION.

	No. of Words.	Percentage.
Germanic,	4295	44.81
French,	3921	40.91
Latin,	1249	13.03
Greek,	50	.52
Celtic,	46	.48
Oriental,	19	.20
Romance Languages		
Exclusive of French,	5	.05

B—ULTIMATE DERIVATION.

	No. of Words.	Percentage.
Latin,	4478	46.72
Germanic,	4394	45.85
Greek,	531	5.54
Celtic,	69	.72
All Romance Languages,	60	.62
Oriental,	53	.55

The difference between Germanic B. and Germanic A. (1.04 per cent.) represents words which have come to us through the Romance languages, and proximately from the French.

The difference between Latin B. and Latin A. represents, for the most part, words which have come to us through the Romance languages; thus 3422 words (35.70 per cent.) are French words derived immediately from Latin, while over against these must be set 196 words (2.04 per cent.) which are proximately Latin, but ultimately Greek.

The difference between Greek B. and Greek A. represents words which have come into English through Latin and French.

The words in French A. are only in part derived from ultimate Latin sources, other contingents being from Greek through the Latin (258 words), from various Germanic roots (99 words), from Greek directly (23 words), from Celtic (22 words), and from Romance, Oriental, or undetermined sources (75 words). Of the Germanic words 206 (2.15 per cent.) are ultimately derived from Scandinavian, and 63 (.66 per cent.) from Old High German.

Of the Oriental words, 26 are ultimately Persian, 10 Chinese, 4 African, 3 Egyptian, 2 Sanskrit, 2 Hebrew, 2 Arabic, and 1 each Hindoostanee, Malay and Cyprian; it will of course be noted that here, as throughout these computations, a repetition of the same word is reckoned as an independent vocable.

Modern Spanish is represented by 2 words, Italian by 2, and Welsh by 1.

The conclusions here reached do not necessarily invalidate those of Marsh and De Mille. The restoration of the omitted categories would involve a change in all the percentages, and a reinstatement of native English in the place which is usually, and perhaps justly, accorded to it.

ALBERT S. COOK.

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The Literature of the French Renaissance. An introductory essay. By Arthur Tilley, Fellow and Tutor of King's College, Cambridge. Cambridge: University Press. 12mo, pp. XVI., 200. 1885.

In order to give a correct impression of the scope of this scholarly little volume, it is ne-

cessary to emphasize, in the first place, that it is limited in the strictest sense to the range indicated by the sub-title. This study, in other words, is an exclusively preparatory one, and will not be found to contain, except incidentally, anything treating directly of the literature of the sixteenth century. All the more ample, as a consequence, is the opportunity afforded for presenting a comprehensive view of those irrepressible forces that were combining, toward the close of the Middle Ages, to render the period of the French literary renaissance scarcely less interesting and instructive than the still more illustrious classical epoch which succeeded it.

The main divisions of the subject, as here presented, are three: the Character, the Antecedents and the Beginnings of the Renaissance in France. Under the first of these are discussed, in the broadest spirit, those general considerations which naturally precede and underlie so many-sided a study. The second is devoted to separate chapters on Mediæval Literature and Mediæval Learning, in which the author's predilection for the scholastic aspect of the subject is evident from the considerably greater length of the latter chapter and its fuller citation of authorities; while for the former he does but reveal the paucity of standard works on mediæval French literature by mentioning, in addition, of course, to the *Histoire littéraire*, only Aubertin's *Histoire*, Crépet's *Poètes français* (an anthology in which the earlier writers are scantily represented), and Saintsbury's excellent but necessarily too brief *Short History*.

The third section deals with the political influences of the time, the revival of learning and the introduction of printing. To the above are added a final survey of the subject, and several valuable appendices.

On p. 46, if the author seeks accuracy in giving the name "Quesnes or Coësnès de Béthune," he would have done well to introduce the oblique case (Conon), as being the form which, for consistency and by the analogy of common nouns, is preferably adopted in proper names displacing the accent, as well as in those in which the accent is invariable, for example, Guesnes, Ganelon; Girars, Girart.

An erroneous impression is given in a foot-

note on p. 58, to the effect that "there is a good sketch of the 14th cent. literature, by J. V. Leclerc, in the *Hist. litt.* XXIV, 439-455." Over 600 pp. of that volume are devoted to a 'Discours sur l'état des lettres en France au XIVème siècle,' of which the portion cited is only a minor subdivision.

Of the work as a whole it may be said that its style is engaging, its choice and presentation of materials eminently judicious and suggestive, and its entire treatment characterized by enthusiastic and pains-taking study. It is to be hoped that the author's present engagements in the field of Roman History at Cambridge University may not too long retard the continuation of a work so happily begun.

It seems regrettable, by the way, that the happy initiative given by so influential a man of letters as Mr. J. R. Green, in the use of 'Renaissance' for 'Renaissance,' should not have been more gratefully and generally followed by subsequent English writers.

H. A. TODD.

A Handbook of Poetics for students of English Verse. By Francis B. Gummere, Ph. D. Boston; Ginn & Co., 1885. Pp. VI, 250.

In a paper read before the Modern Language Association, Dec., 1884, I mentioned among the helps sorely needed in the teaching of English Literature a concise practical treatise on English Metres. The present work, although not prepared in direct answer to this demand, is a response, in part at least. It is arranged in three parts, treating of the Subject-Matter of poetry, then of Style, lastly of Metre.

The second part, on Style, does not commend itself to me. It is little else than a condensed treatise on Rhetoric, occasionally offering an original conception, but in the main keeping within routine lines. Besides, the special connection between rhetoric and poetry is not obvious. My individual preference is for keeping them as far asunder as possible. The less readily poetry lends itself to rhetorical analysis, the more truly poetical it is. Prof. Minto's *Manual of English Prose* will do for the rhetorical and logical side of our literature all that the most exacting teacher can demand.

The first part, on Subject-Matter, treats of

the several kinds of poetry, i. e., epic, lyric, dramatic. This part gives evidence of the author's wide reading and close thinking. He has carefully worked in a field where I used to like to roam, namely, in the history of literature and literary forms. As a start, his treatise is excellent. But only as a start. It does not give enough to satisfy any one, least of all the earnest teacher. It provokes one by its bare mentionings of authors and books that have played a determining part in the evolution of modern expression. Thus, what good to say that the *Psychomachia* of Prudentius "was the herald of a long line of allegorical poems." The poem merits a full analysis. Again, why not give abstracts of the late Greek prose romances, of the earlier Visions and Wanderings, of the New Testament Apocrypha? My earnest exhortation to the author is to expand his 80 pp. into an independent volume of 800 pp., coordinating for us, as best he may, the prime factors in that huge creative impulse which we call mediæval literature.

In the way of detail criticism, I fear that he has overlooked Coleridge's distinction between "fancy" and "imagination." Otherwise he would scarcely have written, p. 17, "As reason waxes, fancy wanes." Substitute imagination for fancy, and the proposition may perhaps pass. But fancy and reason are companions. Whenever the man of reason metamorphoses himself for the nonce into a poet, he is always fanciful. The eighteenth century in England was the age of reason, and its poets—from Pope downward—reveled in fancy. Witness the *Rape of the Lock*.

Concerning the third section, Metre, my only regret is that it does not occupy the entire volume. The author has not space enough to do justice to the subject, or to himself. Thus, two pages are scant allowance to the Sonnet, that pride of the poet and crux of the poetaster. No note is taken of the subtle, but close correspondence between Metre and Mood. A writer in the *Athenæum*, Dec. 5, '85, discussing the objectionable lines "To Mary" in the suppressed Byron quarto of 1806, argues that however faulty they might be, "the boy was in earnest when he wrote them [the first six stanzas]; and he wrote them in a metre which will forever be associated with earnestness—the metre of *In Memoriam*." In view of the

correspondence between Metre and Mood, we can scarcely glide, as suggested p. 238, from the Spenserian stanza to the *ottava rima*, by merely characterizing the latter as simpler and easier-paced. Spenserian stanza is nothing if not dignified, too dignified to be even forced into satire. Whereas *ottava rima* has an innate and well-nigh irresistible tendency that way. Its terminal couplet produces a grotesque, jiggling effect, as one of Byron's critics pointed out long ago, and as Byron himself knew perfectly when he indited *Don Juan*.

Blank verse is handled well and at length. Yet I fail to understand why Wordsworth and Byron should be ignored, and Tennyson put off with a line, p. 199, top. Wordsworth's blank verse is a model of lucid exposition, Byron's of feigned doubt or intense defiance, while Tennyson's is great in many more ways than mere "delicacy of construction." Stedman is quite right in dwelling upon the originality, the strength and condensation, the virility of Tennyson's heroic blank verse, in distinction from his idyllic. The quotation from *Faustus*, p. 227, is awkwardly introduced; the student might easily blunder into assigning it to *Hyperion*.

There are numerous points, some general, some special, that I should like to discuss with the author. For instance, why Dryden and his set tried so persistently to force riming couplets on the stage. Was it not because blank verse in the hands of the later Stuart dramatists had become so incoherent in structure as to be undistinguishable from prose?

For the purposes of the present volume too much space is allotted to the Anglo-Saxon and Early English period. Our verse begins for ordinary students with Chaucer. The sporadic remains of alliteration and *Hebungen* can be touched upon lightly in passing. Our students need, first and last, thorough training in the more common forms of verse as they are used by the greatest poets, and to this end everything else should be sacrificed in such a manual.

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THE ETYMOLOGY OF *inveigle*.

Serenius derives it "from the Germ. *wiegeln*, in *aufwiegeln*: to excite, Swed. *upwiglia*, a frequentative of the M. Goth. *wagian*: to excite,

to move." This is impossible on account of the initial *v*. Ihre, on the contrary thinks that the Swedish word may come from the English: A. S. *wighian*, to beguile. But Junius and Skinner suggest that *inveigle* may be from the French *aveugle*: blind, *aveugler*: to blind, hoodwink, deprive of sight; hence *inveigle* would mean: to blind the eyes, or, metaphorically, the mind, and thus to mislead, to entice; equivalent to the English expression "to throw dust in the eyes" (Richardson). Müller's Etymologisches Woerterbuch derives our word from the Italian *invogliare*, which means to raise the desire or wish of somebody; "but other words, especially the Fr. *aveugler*, It. *avvolare*, Prov. *avogolar* seem to be mixed up with it." Wedgwood sides with Müller: "it is probably from a false notion of the etymology, that we find it spelt *aveugie*." Palmer's Dictionary of Corrupted Words takes it from the Fr. *aveugler*: "the *in-* was perhaps due to the idea that the word meant: to draw in, to ensnare; perhaps a connection was imagined with *inveigh*—Lat. *invehere*." Webster's and the Imperial Dictionary likewise derive it from the Norm. *enveogler*; Fr. *aveugler*. Skeat would take the word from the same source, if it were not for the spelling.

This derivation certainly looks reasonable enough, as far as the meaning of the word is concerned; the only difficulty would be to account for its form. Many different spellings are cited in the dictionaries, all representing however the tonic vowel as an *i* (Continental) sound. If we can account for this sound, we should consider the derivation from Fr. *aveugle* as established. Lat. *o* tonic gives us in Anglo-Norman *oe* or *eo* (representing perhaps an *o* umlaut); this gives us in Middle-English *e*, later an *i* sound, e. g. Lat. *bōvem* > Norm. *boef* > M. E. *beef*; Lat. *populum* > Norm. *poep* > M. E. *peple*, *poep*, *people*; Lat. *pribā're* > A. N. *pruver*, but as a tonic syllable, 3d. pers. plur. *proevent*, > M. E. *preoven*, *preven*, preserved in the compound *reprieve*; Lat. *mōv're* > M. E. *meven*, etc. Therefore from Lat. **in-ab-ocul-* we get by regular change the A. N. *enveogler*, cited in Kelham's Norman Glossary; hence the M. E. *envegler*, the tonic vowel changing according to the regular rotation of English vowel-sounds, into an *i* sound, represented in this word by *ei*. The representation

of the *i* sound by *ei* is perhaps no more strange than the representation of the same sound by *ie* in *retrieve*, the derivation of which from A. N. *retroever*, Fr. *retrouver* is undoubted.

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The Third Annual Convention of THE MODERN LANGUAGE ASSOCIATION OF AMERICA was held at Boston University, Boston, on December 29th and 30th, 1885. About sixty professors and instructors were present from forty-one different institutions and seventeen states. At the four sessions of the Convention the following ten papers were read by their authors:

On the best Method of teaching Modern Languages, by Dr. Paul Carus, Boston; College Instruction in Modern Languages: What should be taught, by Mr. William Cook, Massachusetts Institute of Technology, Boston; The *Realgymnasium* Question in Germany, by Prof. A. M. Elliott, Johns Hopkins University, Baltimore; German Classics as Means of Education, by Dr. Julius Goebel, Johns Hopkins University, Baltimore; The Place of English in the College Curriculum, by Prof. Th. W. Hunt, College of New Jersey, Princeton; On the use of English in teaching Modern Languages, by Prof. H. C. G. von Jagemann, Earlham College, Richmond; The Collective Singular in Spanish, by Dr. Henry R. Lang, Charleston High School, Charleston; Requirements in English for Admission to College, by Prof. Jno. G. R. McElroy, University of Pennsylvania, Philadelphia; Adjectival and Adverbial Relations; their Influence upon the Government of the Verb, by Prof. Sylvester Primer, College of Charleston, Charleston; Modern Language Study in Ontario, by Mr. Charles Whetham, Johns Hopkins University, Baltimore. Besides these, three other communications were presented, from Prof. Alc  e Fortier, of Tulane University: The French Language of Louisiana and the Negro-French Dialect; from President Henry E. Shepherd, of the College of Charleston: A Review of Gosse's 'From Shakspeare to Pope'; and from Prof. J. J. St  urtzinger, of Bryn Mawr College: Remarks on the Conjugation in the Wallonian Dialect.

A specially interesting feature of the third

session was the appropriate remarks of President Eliot, of Harvard University, on the introduction of Modern language study into the schools preparatory to college. He urged upon the members of the Association, in forcible language, the great importance of directing their efforts toward a thorough reform in this branch of our educational system as the surest basis for improvement in the colleges, and cited the good results that had accrued from the unity of the Ontario scheme of education, which he regarded as worthy of imitation.

From the German Philological Association (Modern Language Section) a letter was received, through the President, Prof. Wilh. Viotor, containing a resolution, passed at their meeting in October last, expressive of sympathy for their sister Association of America in its aims and efforts at reform.

The next annual meeting of the Association will be held in Baltimore, during the Christmas holidays of 1886.

THE ETYMOLOGY OF *endemes(t)*.

So far as attempts have been made to trace the derivation of the Anglo-Saxon adverb *endemes(t)*, association with *ende* 'end' has been assumed. Leo, restricting his references to two passages (Aelfr. Hom. II, 214, 516), confidently translates—"endlich;" and it is significant to observe that Thorpe, at these places, had translated by "finally" and "at length" respectively. Ettm  ller (Lex. p. 21) offers a choice: "Aut substantivum *endeme*, -es, si *endemes*, praeferas, statuendum videtur, aut superlativus adjectivi deperditi *ende* ponendus;" and then, by way of exclusion, adds,—"*compositam esse vocem ex ende et maest non credo.*" He defines with "*pariter, extremo,*" and notes Boeth. ch. 41, §1. It is to the corresponding metre in Boeth. that Grein's¹ purely subjective definition, "*penitus, prorsus,*" refers,—further occurrences, from Ps., being separately arranged under "*simul.*"

The opinion here offered is, that *endemes(t)* is always best translated by *pariter* (or the

¹ Groschopp's Grein has *endemes* (for *endemes*),—an oversight made doubly strange by its repetition in the late American edition of that work.

synonymous *simul*), and that this is its strict etymological signification. *Ende-* is not to be connected with *ende* 'end,' but = *efue-* > *emne-* > **enne-* > **ennde-* > *ende-*. This course of development was afterwards exactly repeated in Middle English in the case of *anen(t)*, *anende*, *anendes*, etc., < *on emn* (on efn), 'anent,' and can therefore hardly be brought into question. The second part of our word is doubtless a superlative ending, either *-mes(t)*, (*-mest*), or, as an adverb of manner might require, the genitive case of *-ma*, *-mes*, which by analogy was sometimes extended to *-mest*. The curious forms *emdenes* and *emdemes* in the Lauderdale Orosius (Sweet's ed. p. 86, l. 15; p. 139, l. 7), may have been written with an etymological sense of the first element.

JAMES W. BRIGHT.

Geschichte des gelehrten Unterrichts auf den deutschen Schulen und Universitäten vom Ausgang des Mittelalters bis zur Gegenwart. Mit besonderer Rücksicht auf den klassischen Unterricht. Von Dr. Friedrich Paulsen. Leipzig, Verlag von Veit & Co. 1885, 8vo, pp. 811.

The believers in the study of Modern languages as, upon occasion, an equivalent for Latin and Greek can scarcely be grateful enough for the service which Prof. Paulsen has rendered them in his present volume. Instead of opinions and endless talk we here get historical facts; and to disregard the lessons of history would be too manifest a sign of unpardonable ignorance and obstinacy. Coming, moreover, from Germany, as the seat of classical scholarship for centuries, this book is of prime importance and especially convincing power.

It was, in the first place, a most happy thought that led Prof. Paulsen to follow the historical development of classical education with a view to determining the position of Latin and Greek in the future. For the opposition to the omnipotent sway of these languages in the educational system is not of recent date in Germany. Various influences have for a long time been at work to undermine their former position, and it was high time to inquire of history in what relation the study of the ancient languages stands to our present modern life. It is evi-

dently beyond the limits of this review to give a full account of Dr. Paulsen's interesting and in many points most excellent work; we shall rather discuss the results he has attained. But while recommending our readers to peruse the book for themselves we cannot refrain from sketching, at least, a few outlines.

Running through the long history of classical education there seem to be two great tendencies, which vary with the "Zeitgeist" of each successive period. The study of the ancient languages has always been considered either as a means of higher education and culture, or as a means of purely intellectual training. It is not difficult to prove this, although Paulsen has not drawn the obvious conclusion. The early German humanists, inspired by the classic ideal as revived in Italy, and deprecating the rudeness of their contemporaries (monks, clergy, etc.), necessarily made the strongest efforts to elevate their nation. The leaders of the new movement were fully aware that they were fighting barbarism by a higher ideal of human culture, and Erasmus as well as young Melancthon made this the well-defined aim in their programme of University reform. Times of great enthusiasm, however, are not lasting: they are generally followed by periods lacking in genius and mental power. And it is the curse of the generations and individuals thus belated, to cling to superficial mechanism and mere form. Thus we find the seventeenth and a part of the eighteenth century paying their principal attention to a mechanical mastering of the Latin language and its grammar. A narrow-minded orthodoxy has suppressed the ideals of the humanists, and the poets are slavish and ridiculous imitators of the ancients.

For a deeper conception of antiquity as well as for his reforms in the field of education, the German nation owes the greatest debt of gratitude to Herder. Through his influence the ideas of the humanists of the sixteenth century are revived, developed, realized: for a second time the ancient classics become the means of a higher culture. The process of attaining this, however, differs totally from that of the earlier period. Instead of imitation we find an independent assimilation of the best ancient elements. The Germans awaken to self-consciousness, and instead of calling their own national poetry barbarous, the most ardent

admirers of antiquity create a national literature in many respects equal to the Greek (Lessing, Herder, Goethe, Schiller). And while looking to Greece for the true human ideal—to realize which is, as F. A. Wolf and W. von Humboldt openly maintain, the object of classical study—the German poets create a new, a modern human ideal, which has the advantage of being much more closely related to ourselves as moderns. There is no doubt that the ancients have already fulfilled their vocation of being the teachers of a higher humanity. Indeed a glance at the present state of classical study will reveal the fact that the Greek and Roman authors have become the objects of a cool and scrutinizing scientific investigation rather than of enthusiastic admiration and imitation. The reactionary attempt of the Prussian government to re-establish the old "Lateinschule" has been a failure and has only proved the resemblance of our present age to the seventeenth century.

Having recognized the fact that the Germans and other nations, by the aid of the ancients, have attained a mental culture resembling the ancient, but at the same time essentially different from it, and finding furthermore that our present era with its broad and various fields of knowledge requires attention in our educational system, it is useless to deplore the disintegration of the classical studies. Shemitic and Sanskrit philology flourish without being taught in the Gymnasias. Besides, the love for Greek poetry is so deeply rooted in the German nation, its own classical poetry is so intimately connected with Greek literature, that the Greek poets and writers will always be read, at least in good translations. But the question arises, how to find an equivalent for the elements of a higher culture which are contained in the ancient authors. While we are able to train the reasoning powers of youth by other studies as well-suited as Latin and Greek grammar, it is necessary to introduce educational means which are capable of *elevating* the pupil and preventing his falling into that barbarism prophesied by the classical scholars. It is but logical to say, that we have to make him intimately acquainted with those works which express the modern human ideal in a most perfect manner. Prof. Paulsen in the final chapter of his book gives a similar answer, proposing a thorough

study of German literature and philosophy. No reflection is intended, but it must be admitted that his reply is somewhat hesitating. He is still bound by the power of a long tradition and, in spite of all the histories of German literature, the educational value of the German classics has not yet been sufficiently set forth. But even so Paulsen had the greatest authorities on his side, showing the slow return of the German mind from a onesided classical education.

Herder again, notwithstanding his enthusiasm for Greece, was among the first to observe the disproportionate attention given to the ancient classics in our schools. His "Fragmente zur deutschen Literatur" complain of the injurious influence of the Latin upon the German mind, language and style, and urge a more national and modern education. Even Goethe, the modern Greek, seeing the success achieved by the Romantic school in returning to the national life and poetry, had to confess: "dass die Romantiker *einen jeden wieder zum Zeitgenossen seiner selbst machen, da sie ins Leben eingreifen.*" He was fully convinced that the chasm between educated and uneducated must needs be filled up and that this could only be done by basing our education upon modern ideals. And Jacob Grimm, though praising the influence of the ancient languages, said in the year 1849: "Der Augenblick wird herannahen, dass auch die deutsche Sprache dem ganzen Volke zu Fleisch und Blute geht und nicht länger nur verstohlen und matten Niederschlags, sondern mit vollem Segel in alle unsere Bildungsanstalten bleibend einziehen darf. Dann kann jeder praktische Gebrauch der klassischen Sprachen und alle Zurüstung darauf erlassen bleiben, ihr historisches Studium desto angestrongter und uneigennütziger betrieben werden."

The task of the future will be to devise, for those of our institutions which have the courage to break with an old tradition and base their education upon modern ideas, a systematic, pedagogically-ordered plan for a more thorough study of the German classics. Promising to make an attempt in this direction in one of the future issues of the NOTES, we must venture once more to express our heartiest thanks to the learned author for his able and suggestive work.

JULIUS GOEBEL.

From Shakspeare to Pope. An Inquiry into the causes and phenomena of the rise of classical poetry in England, by Edmund Gosse, Clark Lecturer in English Literature at the University of Cambridge. New York. Dodd, Mead & Company. 1885.

This volume is the result of a series of lectures delivered before the Lowell Institute in December, 1884, and also at Johns Hopkins University, Yale College and other places. The aim of the distinguished lecturer is to explain the rise of classical poetry in England without resorting to French influence. In order to accomplish his purpose he seeks for the sources of the classical influence not only in England, but within the limits of the seventeenth century. In the lecture on Davenant and Cowley, Mr. Gosse says: "At the present day it is a great temptation to those who have made special periods and segments of the poetic produce of a nation their peculiar care, to exaggerate the value of what they have unearthed. * * * From this narrowness, from this provincial attitude, which may easily become a snare for those who pursue literature alone, the study of the history of literature may be recommended as an escape." With this general principle so clearly and concisely stated we are in full accord. Then comes his application of the principle. "A writer too crabbed or too insignificant to claim our praise on the score of his verses alone, becomes interesting at once, and important, when we see that he possessed an influence over a younger writer than himself, who attained genuine success or when he marks a step in the range which culminated at last in a poet." It is our present purpose to attempt to show that the application, which the critic makes of his principle misleads him to give undue prominence to poets, of whom the general reader of literature has little if any knowledge.

The problem which Mr. Gosse seeks to solve is simply this: How did romantic *overflow* (a new term for *enjambé* lines) become classical *distich*? His argument is in brief, that, because Edmund Waller, a poet overpraised by his own generation, and neglected ever since, wrote *distich*, which appears to be classical, as early as 1623, therefore to him and other minor contemporaries, who felt and acknowledged his influence,

the rise of classical poetry is due.

If we follow the general principle so admirably laid down by the lecturer, and take the history of literature instead of the literature of the seventeenth century, we should begin not with English poetry at the death of Shakspeare, but with Shakspeare himself, and end not with the Restoration, but with Pope. From this wider outlook the problem becomes: How did the romantic *distich* of Shakspeare become the classical *distich* of Pope?

Let us begin with one of the early comedies, *The Two Gentlemen of Verona* (1592-3) Act I, Scene II, Julia and Lucetta.

Jul.—What thinkst thou of the fair Sir Eg-lamour?

Luc.—As of a knight, well-spoken, neat and
[fine;
But were I you, he never should be
[mine.

Jul.—What thinkst thou of the gentle Proteus?

Luc.—Lord! Lord! to see what folly reigns
[in us!

In this example the expression is evidently more studied than the thought. Passing to romantic *overflow*, as represented in the *Tempest* (1610) let us take the speech of Miranda, Act I, Scene II.

"O, I have suffered
With those that I saw suffer: a brave vessel,
Who had no doubt some noble creatures in her,
Dashed all to pieces."

Here the thought is evidently more studied than the expression. If we pass from this example to *Lycidas* (1637) selecting the well-known lines:

"Blind mouths! that scarce themselves know
[how to hold
A sheep-hook, or have learnt aught else the
[least
That to the faithful herdman's art belongs."

we comprehend at a glance that, while in the romantic overflow of Shakspeare, thought is more studied than expression, in the scholastic overflow of Milton expression is neglected to that degree, that a reaction is inevitable.

The earliest lines of Dryden, those on the death of Lord Hastings, indicate that he felt

the influence of reaction. Though the metaphysical conceits in these lines are frequently pointed out, it is of prime importance to notice his use of distich. Now we claim that it is more philosophical to ascribe his employment of the couplet to the necessary reaction; which followed the extreme practice of the scholastic overflow, than to attribute it wholly to Waller and his contemporaries. The history of literature is concerned not so much with Dryden's failure to introduce distich into a sphere of poetry whose form had been determined by the great dramatic geniuses of the Elizabethan age, as with the more important fact, that his apprenticeship in the hack writing of rhymed comedies enabled him to become the satirist, whose distich, reacting from scholastic extremes, prepared the way for the classic distich of Pope. The request which Dryden is said to have made of Milton, that he might dramatize *Paradise Lost*, and the reply of the aged poet that the dramatist might *tag the verses*, if he wished, throw more light upon scholastic overflow, and the natural reaction against it, than all the poetry Waller ever wrote.

While Dryden succeeded in bringing English poetry back under the trammels of distich, he did not always confine himself to the couplet. Perhaps the best characterization in Absalom and Achitophel is that of Shaftesbury, of which the most effective part is the familiar triplet:

"A fiery soul, which working out its way,
Fretted the pigmy body to decay
And o'er informed the tenement of clay."

As in the middle comedies of Shakspeare there is a nice balance by means of which thought and expression are held as it were *in equilibrio*: so in the satires of Dryden there is a similar adjustment. The first equipoise suggests that a preponderance in favor of expression is at hand; the second that a turn in favor of expression is immanent.

Pope begins by studying expression for the sake of the thought, and at some stages of his work, as in parts of the *Essay on Man*, he evidently studies expression for the sake of expression alone. We will take as a fair example of classical distich the familiar verses:

Soft is the strain where Zephyr gentle blows,
And the smooth stream in smoother numbers
[flows;

But, when loud surges lash the sounding shore,
The hoarse rough verse should like the torrent
[roar.

We have thus hastily passed from Shakspeare to Pope, taking familiar passages from leading poets to illustrate the natural transition from romantic to classical distich. It seems that this course has the positive advantage that it gives us a few links in the great chain of the historic continuity of English Literature from *Beowulf* to the *Idylls of the King*, and also the negative advantage that it does not bring to our notice authors who were long ago consigned to merited oblivion.

T. WHITING BANCROFT.

Brown University.

Das Pronomen bei Molière im Vergleich zu dem heutigen und dem altfranzösischen Sprachgebrauch von Hermann Schmidt. Kiel; Lipsius & Tischer, 1885. 8. 58 S. M. 1.60.

The present treatise is one division of a work for which, under the title of "Die syntaktischen Eigenthümlichkeiten der Sprache Molière's im Vergleich zu dem heutigen und dem altfranzösischen Sprachgebrauch," a prize was awarded by the philosophical faculty of the University of Kiel. The aim of the portion of the work here separately published, is to show that in the syntax of the pronoun in Molière there are uses which deviate from those at present prevailing, to study such deviations both from the point of view of the thirteenth century and of to-day, and to show that they are remnants of the older language. The work, then, is of special interest to the student of historical French syntax.

One of the most prominent features which distinguish the syntax of the Old French from that of the present day, is the freedom of the former in the use of its pronouns. The atonic personal pronouns, for example, could occupy positions in relation to the verb which the accepted usage of to-day does not allow, and the tonic was often found in cases where it is now agreed to use the atonic only. The language of the seventeenth century had still retained many traces or remnants of this freedom of the Old French, and a study of these peculiarities

becomes especially interesting in a writer like Molière, where the older usage and the usage of to-day may be studied side by side. The aim of the author has been to prove the existence of all deviations by the citation of numerous examples, rather than to give any exact statistics or conclusions regarding the frequency of such peculiarities in the language of the writer, or to estimate the influence which they may have had upon his style in general.

The analysis of the pronoun and arrangement of cases referred to, is excellent. Numerous examples from the Old French are given, in each case, in support of the same usage as still employed by Molière. Tobler's "Beiträge zur französischen Grammatik" are often brought into play in the determination of points in the older language, while Lücking's "Französische Grammatik" is most frequently the author's standard for the usage of to-day. The use and omission of the atonic personal pronoun as subject, the omission of the impersonal *il*, and of *en*, where present usage demands their insertion, the use of the tonic for the atonic (*parler à toi* for *te parler*) and *vice versa*, the use of the possessive for the personal (*sans votre respect* for *sans respect de vous*) and *vice versa*, the use of *quel* for *lequel*, and of *aucun* for *quelque*, are a few of the many points of difference which are here cited and exemplified.

The last division of the treatise, which discusses the position of the pronoun, is one of special interest. The usage of to-day (with some few exceptions, as in case of *faire, laisser*) places the conjunctive personal pronoun used as object, before the *verbum infinitum* and not before the *verbum finitum* or ruling verb of the sentence. The Old French usage was just the reverse. And in Molière we very frequently find this older usage still existing, even in cases where to-day such a position of the pronoun would give another meaning to the expression, as in the sentence: *J'ai cru qu'il lui fallait parler d'argent*, that is, *il fallait qu'on lui parlât*, which to-day could only mean: *il fallait qu'il parlât*. As regards the position of the relative pronoun, frequent cases are adduced in which the antecedent is separated from it by other phrase elements. This is often seen in Old French construction,

but modern usage usually demands that the relative follow immediately the word to which it refers. With the infinitive used negatively, the order most preferred to-day: *ne pas-pron.-inf.* (*pour ne point vous mentir*) is the one least used by Molière. The order *ne-pron.-inf.-pas* is likewise seldom used. The third order: *ne pron.-pas-inf.*, is, the author tells us, by far the most frequent in Molière, but, save the citation of some thirty instances, to which he adds: "*etc.*," he does not give us more definite results.

The presentation, in well arranged order, of so large a number of individual points of deviation from modern usage in the pronoun of Molière, is accordingly the conspicuous merit of the work. A résumé of general results arrived at might have added much to its practical interest.

B. L. BOWEN.

QUERIES AND ANSWERS.

Ques.—How should an American instructor teach his pupils to pronounce the French liquid *l* in such words as *fille, houille*? Must he follow Littré or must he conform to the teaching of native French teachers in the United States whose practice is usually in discord with the precept so emphatically laid down by Littré, the highest authority?—X.

Ans.—Littré is not "the highest authority" in matters of pronunciation. It would take too long to discuss the pronunciation of the so called liquid *l* here. All the practical necessary information on this subject will be found in Ploetz, 'Anleitung zum Gebrauche des *Syllabaire*, etc.', 4th edition, 1864, p. 62; also in Lesaint, 'Traité complet de la Prononciation française,' 2nd edition, 1871, p. 199. If X desires further historical information on this he will find it in Thurot 'De la Prononciation française depuis le commencement du XVI^e siècle,' 1883, vol. II, pp. 292-307. As to the value of Littré's authority in regard to pronunciation, X will find it discussed in an article published in the *Nation*, July 1st, 1875, vol. XXI, pp. 11-14.

F. BÔCHER.

Harvard University.

LECTURE COURSES.

The following courses in Modern Languages are now being given at the Collège de France, and other institutions of higher instruction in Paris:

SORBONNE (opened Dec. 1st, 1885)—

ENGLISH.

Prof. Beljame, English Language and Literature.

GERMAN.

Prof. Lange, German Language and Literature.

Prof. Lichtenberger, Goethe's Faust
" " " The German Language.

ROMANCE LANGUAGES.

Arsène Darmesteter, Explanation of the Oaths of Strasburg and Ste. Eulalie.

History of French Syntax.

History of the French Conjugation.

ECOLE DES HAUTES ETUDES (opened Nov. 16th, 1885)—

ENGLISH.

Prof. de Saussure, Anglo-Saxon Grammar and Interpretation of Textes.

GERMAN.

Prof. Heumann, The German Language.

Prof. de Saussure, Gothic and old High German.

Prof. de Saussure, Gothic Grammar.

ROMANCE LANGUAGES.

Gaston Paris, Grammar of the Popular Latin (*Latin vulgaire*).

Examination of the different versions of the poem of Tristan.

Papers (at different intervals) by students on special subjects in Philology.

Gillieron, Patois of the region about Arras.

The reading of Patois texts.

Morel-Fatio, History of the Catalan Language and Literature.

ECOLE DES CHARTES (opened Nov. 16th, 1885)—

Paul Meyer, History of the Romance Languages, including Phonetics and Flexions in the French and Provençal.

Léon Gautier, Paleography.

COLLÈGE DE FRANCE (opened Dec. 7th, 1885)—

TEUTONIC.

Prof. Tusserand, Language and Literature of Germanic origin; the English Novel before Sir Walter Scott.

Prof. Tusserand, The Contemporaries of Chaucer.

ROMANCE LANGUAGES.

Gaston Paris, History of the Poetry of the XV Century.

Poetry of Villon. Establishment of the text.

Paul Meyer, History of Versification in the Romance Languages.

Life and Works of the Troubadour, Folquet de Marseille (mainly establishment of the text).

E. Deschanel, Modern French Literature (XVIII Century).

ECOLE DES LANGUES ORIENTALES VIVANTES.

Prof. Picot, The Roumanian Language.

In glancing over this programme we notice that Prof. Morel-Fatio has been transferred from the position of *remplaçant* for Prof. Paul Meyer at the Collège de France to that of Lecturer at the Ecole des Hautes Etudes, thus increasing the scope of this department. Another feature worthy of note is the importance placed upon the establishment of critical texts, a kind of work that is being forced upon the younger literary men by the philologists.

Through a letter from a former student in the department of Romance Languages at the Johns Hopkins University, we have the following interesting facts with reference to the development of these studies in Paris: "There is a marked improvement in the schools over last year; the examination for professors, *licenciés* and so on were made much more severe this year, likewise the *lycées* were more strict

in passing students—those of Paris alone set back over two thousand four hundred—so that the Sorbonne is frequented by an older and more serious class of students. The number of the *Faculté des Lettres* has increased to some nine hundred and the lectures are all crowded. Prof. Darmesteter shares in the general blessing and it would seem that he has double the number of note-takers as compared with previous years. The *Ecole des Hautes Etudes* is running over and Gaston Paris' class numbers twelve as against eight of last year."

PERSONAL.

Prof. James A. Harrison (Washington and Lee University) authorizes us to state that the work on the *Library of Anglo-Saxon Poetry* (Ginn & Co.) is steadily progressing. For this series Prof. T. R. Price (Columbia College) has nearly ready for publication an edition of *The Battle of Maldon*; Prof. Henry Johnson (Bowdoin College) is at work on Zupitza's edition of the *Elene*; to Dr. B. H. Wells (Friends' School, Providence) has been assigned the editorship of the *Riddles of Cynewulf*, and to Prof. Geo. Edwin MacLean (University of Minnesota) that of an American edition of Zupitza's *Alt- und Mittelhochdeutsches Übungsbuch*.

Prof. James Morgan Hart (Cincinnati) is energetically at work on Anglo-Saxon lexicography. He has set before himself the task of making an exhaustive collection of Anglo-Saxon words from all existing separate lexicons, special glossaries, grammars, scientific periodicals, reviews, etc.,—sources which will be abundantly supplemented by his private reading of texts. Upon this wide and laborious undertaking more than two years of untiring industry have already been expended, yielding the most promising results. The material is ultimately to be brought into the form of a complete Anglo-Saxon Lexicon, planned upon novel and simple devices of arrangement which have already proved advantageous in the initial construction of the work, and, it is believed, will greatly facilitate its practical use, and contribute substantially to purposes of etymology.

Prof. Hart, in time, will himself explain his work in detail; for the present those interested

in the matter may console themselves with the reflection that the work is in good hands, and when finished will show that the spirit of independent and productive scholarship in English philology is not wanting in our country.

Adolph Gerber, Fellow by Courtesy in the Johns Hopkins University, has just been appointed to the Chair of French and German at Earlham College, to succeed, in September next, Prof. H. C. G. von Jagemann, who has been called to Indiana University as stated in the January number of the NOTES. Dr. Gerber studied first Comparative and Germanic Philology at the University of Leipsic (1876-78), then classical Archæology and classical Philology at the University of Munich (1878-82), where he took his Ph. D. degree. Since 1883 he has been in Baltimore, where he has been connected with the Johns Hopkins University, as indicated above, and as special student in Romance Languages, having given instruction meanwhile in various private institutions of the city. He has published a Thesis on 'Die Berge in der Poesie und Kunst der Alten,' Munich, 1882 and 'Naturpersonification in Poesie und Kunst der Alten,' Jahrb. für class. Philologie, XIII Supplementband, Leipzig, 1883.

Col. James Reiley Weaver, was called, in October last, to the Professorship of Modern Languages, to succeed Miss Alma Holman, at De Pau University, Greencastle, Indiana. Col. Weaver is a graduate (1863) of Allegheny College, Pennsylvania, his native state. He had considerable experience in teaching in academies and normal schools before entering on his college course and, after having taken an active part in our civil war, attended the Garrett Biblical Institute, at Evanston, Ill., where he received the degree of B. D. After this he held the Chair of Mathematics and Military Science in the West Virginia University, at Morgantown, W. Va., until he was appointed Consul at Brindisi, Italy, in 1869, being transferred, the following year, to Antwerp. In 1879, he was promoted to the Consul Generalship, at Vienna, Austria, where he remained till last year.

Mrs. C. A. Buchheim (London) is preparing for Putnam's Sons a volume of selections from Schiller's Correspondence.

F. V. N. Painter, Professor of Modern Languages at Roanoke College, Va., is nearly ready with his general History of Education, on which he has been engaged for some years, and which, he thinks, will supply a want in our literature. D. Appleton & Co. will publish it as a volume of their Educational Series and, as the MS. is now in the printer's hands, the work may be expected to appear in the next two or three months. As an indication of the prosperity of Modern Language study at Roanoke College, it may be well to mention that a third year has just been added to the two years previously required in these branches.

Minton Warren, Associate Professor of Latin in the Johns Hopkins University, has published in the Transactions of the American Philological Society for 1884, vol. XV. pp. 124-228, the *Codex Sangallensis* 912, one of the oldest Latin Glossaries in existence. Every gloss in it, according to the opinion of Dr. Loewe, dates as far back as the eighth century at least.

This publication is divided into three parts; namely, pp. 124-140 are devoted to remarks on Latin Glossaries in general, their value for the study of the morphology and phonology of the later speech, with a summary of the chief phonetic peculiarities found in the work before us. Then comes a faithful transcription of the text (pp. 141-187), which is followed by forty pages of succinct and important notes by the editor.

All Romance scholars will greet with pleasure publications of this sort as they contain much valuable material for the tracing of early tendencies to Neo-Latin forms, and phonetic products; but American Romance scholars especially will feel doubly gratified that this document, the first of its kind, has found an able editor and annotator on this side of the Atlantic.

Charles P. Otis, Ph. D., Prof. of Modern Languages in the Massachusetts Institute of Technology, is preparing for the press a 12mo volume of selections from the *Kinder und Hausmärchen*, of the Grimm Brothers. The collection, of which the text is already in type, will include a large number of the stories and will aim to be representative. Henry Holt & Co. are the publishers and the work will be ready toward spring of this year.

Under the title; *Lectures Françaises*, Adolph Cohn, Assistant Prof. of French in Harvard College, is preparing a volume destined to meet the wants of beginners in French by giving them a series of short and easy chapters on the history, the literature, the institutions and the characteristic ideas of the French people.

Prof. Kölbinger (University of Breslau) will publish, in the course of this year, as parts of his *Altenglische Bibliothek* (Heilbronn, Henninger), *Arthur and Merlin* from the Auchinleck MS., and three English versions of the *Tale of Ipomadon*. The critical edition of the *Ancren Riwle*, originally promised for this year, will not appear before March, 1887.

The two departments of Rhetoric and General Literature, and Anglo-Saxon and English Literature in The Cornell University, will be consolidated, after the present academic year, under the direction of Prof. Hiram Corson. Prof. Shackford will be retired as Emeritus Professor of Rhetoric and General Literature. The studies in the Junior and Senior years will be entirely elective; but students wishing the literary degree will be required to devote at least nine (9) hours a week to literary work during those years. This new scheme, which has been developed under the administration of President Adams, will inaugurate a more thorough literary course than has hitherto been possible in this University. Literary students will now be relieved of undue pressure from the other and, till now, better fostered courses.

With the reorganization of the English and of other departments of study, the Board of Trustees have also set a commendable example in increasing the salaries of a large number of the professors.

Henry Holt & Co., New York, have promised, for February, Paul Feval's *Chouans et Bleus*, edited with notes by Mr. Charles Sankey, Head Master of King Edward's School, Bury, St. Edmunds, England.

These publishers will give us about the same time Victor Hugo's *Ruy Blas*, "with notes for students," by Rena A. Michaels, Ph. D., Professor of the French Language and Literature in the Woman's College of the North Western University, Evanston, Illinois.

BRIEF MENTION.

Whitney (W. D.). A brief German Grammar with references to his larger Grammar. New York, H. Holt & Co., 1885. 8 + 129 pp., 16mo, 75 cents.

This volume professes to be but a condensation of the author's larger grammar. Those instructors that sympathize with Prof. Whitney's method will find this brief grammar better fitted for beginners and will experience no difficulty in passing from it to the larger work. Like this, however, it is a book for older students or those that have at least studied other languages.

Lexikon der deutschen Dichter und Prosaisten, des 19. Jahrhunderts, von Franz Brümmer, Leipzig, Philipp Reclam Jun. 1885. 2 vols. in one. 538 and 543 pp., cl. 95 cents.

This useful book aims to give a concise biography and a complete list of every German writer of the present century. A preceding volume which appeared a year ago, treated in like manner German writers from the earliest times to the close of the eighteenth century.

German Pronunciation: Theory and Practice. By Wilhelm Vietor, Ph. D. (Marburg). Heilbronn, Henninger Bros.; New York, B. Westermann & Co., 1885. Paper, 55 cents.

By far the best treatise on the subject in the English language.

The Public School German Grammar, with exercises for translation, composition and conversation. By A. L. Meisner, Librarian and Professor of Modern Languages in Queen's College, Belfast. London: Hachette & Co.; Boston: Carl Schönhof, 1886. 360 pp. 3s. 6d.

A full "German course," divided into "lessons," each of which treats a definite portion of the grammar in a systematic and practical manner and is furnished with a suitable list of words, and German-English and English-German exercises. There is also provided "continuous prose" for translation into German and interspersed among the lessons are extracts from modern German essayists, with arrangements for "Sprechübungen." There are no general vocabularies at the end of the book.

A Handy Anglo-Saxon Dictionary: based on Groschopp's Grein. Edited, revised, and corrected, with grammatical appendix, list of irregular verbs, and brief etymological features. By James A. Harrison (Washington and Lee University) and W. M. Baskervill, Ph. D., (Vanderbilt University). New York and Chicago, A. S. Barnes & Co., 1885. 318 pp. Price, \$3.00.

We have here an Englished edition, with additional features as indicated in the title, of the German abridgment of the great Glossary of Grein. It contains all the words in the poetic literature of the Anglo-Saxons, with brief definitions and etymological hints. A dictionary of this scope, ready at hand, supplies a real want in the apparatus of the student of English. It may be added, upon the authority of the editors, that Messrs. Trübner & Co. (London), will undertake an edition of this version for England.

Harms, Dr. Friedrich (Weil. Ord. Professor der Philosophie an der Universität zu Berlin): Methode des Akademischen Studiums. Aus dem handschriftlichen Nachlasse des Verfassers herausgegeben von Dr. Heinrich Wiese. Leipzig, Grieben's Verlag, 1885, 8vo, pp. VIII, 119.

General contents:—

- I. Theil, Von dem Wesen des Gelehrten.
- II. Theil, Von dem Wesen der Universität.
- III. Theil, Von dem Studium der Facultätswissenschaften.

Rambeau, Dr. A. (Oberlehrer am Wilhelm-Gymnasium in Hamburg): Der französische und englische Unterricht in der deutschen Schule, mit besonderer Berücksichtigung des Gymnasiums. Ein Beitrag zur Reform des Sprachunterrichts. Hamburg, Herold'sche Buchhandlung, 1886, 8vo, pp. IV, 51.

General contents:—

- I. Der französische Unterricht am Gymnasium.
- II. Der englische Unterricht am Gymnasium.
- III. Bemerkungen über den französischen und englischen Unterricht in den Uebrigen höheren Lehranstalten.

Materials for German Prose Composition; or Selections from Modern English Writers, with Grammatical Notes, etc., by C. A. Buchheim, 9th ed. New York, Putnam's Sons, 1885. 252 pp.

With this edition Messrs. Putnam's Sons assume the publication, in this country, of this excellent manual of selections for translation into German. The editor in his full apparatus of Notes, displays the most just appreciation of the help that English students require.

An Old English Grammar by E. Sievers, Ph. D. (Tübingen), Translated and Edited by A. S. Cook, Ph. D. (Univ. of California). Boston, Ginn & Co., 1885. Introd. Price, \$1.12.

While it was inevitable that some teachers and many students of the older forms of our language would for a long time continue unfamiliar with Sievers' Anglo-Saxon Grammar in the original, it is now to be hoped that it will everywhere become known that in the preparation of an English version Prof. Cook has made this work of easy access and use for American Schools and Colleges. For a review of this most welcome publication see *American Journal of Philology* VI, pp. 221-223.

Grundriss zur Geschichte der Angelsächsischen Litteratur, mit einer übersicht der Angelsächsischen Sprachwissenschaft, von Dr. Richard Wülker. Leipzig, Veit & Co., 1885. 8vo. VII and 532 pp.

This is an outline of the study of the language and literature of the Anglo-Saxons, in the form of a complete and classified bibliography of the subject from the time of its revival in the sixteenth century to the present. The historic development in this department of learning is constantly indicated in brief comments subjoined to the enumeration of the principal works. This book will, therefore, be found indispensable, particularly by those that may not have the advantages of a special library.

Béowulf, and The Fight at Finnsburg, translated by James M. Garnett, M. A., LL. D. *Second ed., revised.* Boston, Ginn & Co., 1885. Introd. Price, \$1.00.

The Bibliography of the Poem is continued to the date of publication; the Notes have been increased by material furnished by Wülker's new text, and the fac-simile edition of Zupitza, and in some passages the translation has been revised.

Béowulf, Text and Glossary on the basis of Heyne, edited by James A. Harrison and Robert Sharp. *Second revised ed.* Boston, Ginn & Co., 1885. Introd. Price, \$1.12.

In this new edition two Appendices have been added:

I. "Corrections and Additions," relating to the Glossary.

II. "Some Recent Readings and Suggestions." Some corrections have also been made in the plates. For a review of the first edition see *Literaturblatt für Germanische und Romanische Philologie*, June, 1884 (Bright).

Cadmon's Exodus and Daniel. Edited from Grein, by T. W. Hunt, Ph. D. *Second edition.* Boston, Ginn & Co., 1885. Introd. Price, 60 cents.

The accentuation of the first edition has been in part corrected, and some changes have been introduced in the Notes and in the Glossary.

Grammatica Portoghese ad uso degl' Italiani by the Padre Vittore F. F. Nabantino. Paris, 1885.

A glance through this volume would seem to indicate a want of experience on the part of the author in work of this kind. The book is decidedly archaic in its treatment and verbose in its contents. As an instance, it may be mentioned that out of a total of some two hundred and fifty pages, eighty are devoted to the paradigms of the Verb alone; while, on the other hand, where detailed information might reasonably be looked for, it is not given. A far better practical grammar is the 'Nouvelle méthode pour apprendre la langue portugaise' by F. de Lencastre; Leipzig, Brockhaus. 1883; 8vo, pp. 319; 3 marks, 20 pf. For class use in a scientific study of the language, a new edition of the 'Manuelletto Portoghese' of D'Ovidio and Monaci; Imola, 1881; 12mo, pp. 91 (now out of print), is much to be desired.

We have received through the courtesy of authors the following publications, which, for want of space, we mention briefly but some of which will receive special notice in the following numbers of the Notes:

From Prof. A. Graf (University of Turin), the reprint of his interesting and scholarly article, "Appunti per la storia del ciclo bretone in Italia," which appeared in the *Giornale storico della letteratura italiana*, fasc. 13-14, 1885.

Notes on the *Petite Fadette* of George Sand by Edw. T. Owen, Prof. of French Language and Literature in the University of Wisconsin; assisted by Arsène Darmesteter, Professeur d'histoire de la langue française à la Sorbonne, Paris. Madison, 1885. 8vo, pp. 35.

Concise, handy for teacher and student and, together with the text, adapted to acquiring a vocabulary out of the class room. They are recommended for examination and may be had by applying to Prof. Owen.

Altfranzösische Bibliothek herausgegeben von Dr. Wendolin Förster, Professor der Romanischen Philologie an der Universität Bonn. Zehnter Band; Commentar zu den Aeltesten Französischen Sprachdenkmälern von Dr. Eduard Koschwitz, Professor der Romanischen Philologie an der Universität Greifswald. I. Eide, Eulalia, Jonas, Hohes Lied, Stephan. Heilbronn, Henninger, 1886. 8vo, pp. VIII, 227.

A most valuable work for the exegesis of the earliest French literary monuments.

La Chanson de Roland. Nouvelle édition classique précédée d'une introduction et suivie d'un glossaire par L. Clédât, Professeur à la Faculté des lettres de Lyon (France). Paris, Garnier Frères, 1886, 8vo, pp. V, 221. Contents:

Introduction: { I. La Chanson de Roland.
II. La Langue au XIe Siècle.

Analyse et texte. Table des Assonances. Glossaire.

A cheap, handy little book for class use, without the disadvantages for this purpose of the Gautier edition. The text is given according to the Isle-de-France dialect.

Situation de la langue française au Canada. Origines, modifications, accent, histoire, situation présente, avenir. Par Benjamin Sulte. Etude publiée à l'occasion de la visite des journalistes français. Montréal, Imprimerie générale, 1885. Small 4to, pp. 26.

Résumé of a few of the general characteristics, phonetic and morphological, of the French Language of Canada.

Recherches sur un ouvrage de S. François de Sales (*L'Etendard de la sainte Croix*) par Eugène Ritter, Professeur à l'Université de Genève (Switzerland). Genève, Georg, 1884. 8vo, pp. 23. Extrait du *Bulletin de l'Institut National Genevois*, Tome XXVI.

A paper on the above named work (1597) of this celebrated theologian and controversialist of the Sixteenth Century.

Proverbia que dicuntur super natura feminarum by Adolph Tobler, Professor of Romance Philology at the University of Berlin, is another of those contributions, full of rich and suggestive material, which this scholar is wont to give to his colleagues. The publication (a poem drawn from a MS. of the Berlin library) consists of preliminary observations on similar productions in various languages and valuable exegetical notes to the poem. The whole paper is a model of patient research and of fine textual criticism. The form here is a reprint from the *Zeitschrift für Romanische Philologie*, Band IX.

The pleasing study, *Blaise Pascal, Sein Kampf gegen die Jesuiten und seine Verteidigung des Christentums* by Thor Sundby, Professor of Romance Literature, at the University of Copenhagen, has been turned from the Danish into German by Dr. Heinr. P. Junker (Oppeln, Franck's Buchhandlung, 1885, 8vo, pp. VIII, 90).

This is a short but comprehensive and warmly written monograph, and ought to be of great interest to the student of the period of French Literature here treated.